

4325

4325

1 or 2

4325

Dora Homer

Lily Mimes

Handwritten text: *Handwritten Name 1694 . - 1739*

Handwritten text: *Handwritten Name 1720 . 1804*

Handwritten text: *Die Insel ist bis 1768 .*

Handwritten text: *Datum auf 1735 - 1771 .*

Handwritten text: *Datum 2 April 1786 .*

Handwritten text: *Margaret Sutter 1781*

Telegram: "INITIATIVE, LONDON".



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The personality of ^(and the space he occupies in Musical history so large) Beethoven is so engrossing that we could not give much attention last term to the ~~German~~ Composers whose work coincided with his. But there were a few who made considerable marks, and achieved things of permanent importance, and among the foremost of the Germans of that time we must count Carl Maria von Weber. His ~~effort~~ is specially notable because he did achieve something definite, something that stands out conspicuously as having been his particular personal accomplishment; for he had the good fortune to hit upon the solution of the problem of genuine German Opera, natural in spirit and style and treatment. Previous attempts in that direction had been either futile or incomplete. Keiser's gallant effort at



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for antecedents see over page.

Antecedents date of birth uncertain.
Given as Dec 18. 1986.



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2

Handing a hundred years earlier had led to next to nothing:
as after his death Germany fell back under the dominion of
Italian Opera. Mozart had done something for the German
Opera in the *Figaro*, which was in the ~~form~~ German form of
the *Figaro*, and again in *Zauberflöte*; Beethoven had done
yet more in *Fidelio*, which was Deutonomously romantic in
spirit, though the subject was not German and the music
bore traces of the Italian influence in style and form -
Weber seemed by disposition unlikely to achieve to great
a result, but fortune favoured him and in the
end he accomplished what much greater men had failed
in. He was considerably younger than Beethoven, as
he was born in 1786 at Eutin - But he died before
Beethoven, so the whole of his work was composed in the
lifetime of his greater contemporary.

Father Franz Anton was always
moving about from place to place where
where was young and always attending
theater. So young Weber got knowledge
of the stage from the first. No comparison
with them had so much opportunities of
intimate acquaintance with it.



Webers family can be traced back to the
early part of the 17th century. (John Baptist made friends with
Frederick II in 1622) They had the reputation of being musical.
The father of Mary Antoinette was one of the younger branch of the family.

Is Weber a Mozart wife was one of the younger branch of the family.
Franz Anton the father of Weber had been a violinist & was
employed at Koblenz. He was devoted to music - played violin & etc.



It was also performed at Vienna, London & Petersburg.
The libretto is the same as that of Weber's.

Back to
distant past
about

One of the most powerful influences on Weber's
artistic disposition was his father's passion for
theatricals. It cannot be said that Weber was
to have a rather theatrical
flavour - as his parents were.

Hamburg a hundred years earlier had led to rust & nothing - As after his death
Germany fell back under the dominion of Italian Opera. Mozart had done
something in Leipzig and Die Zauberflöte, Beethoven more in Dresden, though
that had ~~been~~ not been a German subject, and the Marie
has a first deal of the Italian tradition about it. When I heard by
his position an unlikely person to achieve so great a result, his fortune favoured him

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in the story of art evolution a Beethoven. The aim of the former is
and in the end, as we shall see he has accomplished what most
German composers would of course count Carl Maria von Weber, whose
greater men have failed in -
special make in the story of art is his having the good fortune
to be the first composer who really hit on the solution of the problem
of German Opera - national in spirit, in style and
in treatment. He was a good deal younger than Beethoven.

~~having been born in 1796~~ ^{born in 1796} ~~the~~ ^{he} came of a musical family ^{see opposite} *
 and manifested considerable gifts as a child; and his father
 who seems to have been rather a foolish man, who fancied himself
 for having some aristocratic blood in his veins, aspired to shining
 off his boy as a sort of counterpart to Mozart and encouraged
 him to write an opera long before he was fit to do so. The
^{was first the Opera Waldmädchen produced at ~~Stuttgart~~ ^{Stuttgart} in 1800, and later at Mannheim that}
 outcome of this ambition ~~was the Opera Peter Schmale~~ and his
 neighbors" which was ^{written some time before} ~~produced in~~ 1803 ^{and} produced in
^{in 1803} ~~Stuttgart~~ without much success. His musical education was not a
 little uncertain owing to his father's capriciousness; and when he was 20 he
 practically gave up Music as a profession for a time, ~~to~~ and became
 private secretary to ~~the~~ ^{the} Prince Duke Ludwig brother of the King of

His first independent
 master was Heinrich
 who seems to have drilled him well & young.
 He had several masters, also
 Michael Hagen & a ~~some~~ among them
 something in talent in the young composer
 development, as it is said that he who also fell ill in
 Schumann was put in at Berlin in 1812
 produced at Frankfurt - 1810
 which drew in such a full manner
 as to give him a great deal of
 fame & honor.

Vogler was a remarkable man -
 a perfect composer & a man 7 feet
 carrying a character Born 1749 - Bamberg
 died 1814
 He was one of the men who studied Bach's Character.

Weber was appointed, through the recommendation
 of Art. Vogler, conductor at the Prussian Theatre in 1804
 when he was 40. He was too young to keep
 the Minicami in good form - arrived in 1806.
 He had some great gifts as a conductor
 but over

Among other gifts he
 played the Violoncello.
 wrote songs with
 that success.

9 apothecary Empress 1804.
1805

Valley of Ulm and 1805.

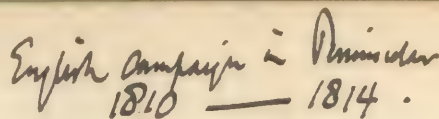
Continuity. Love. Trust.

1806 : *an/* 2/1813.

1808. Part in diag. yf. Sam. year.

Telegraph
Telephone: 1800. North
1812

Bordino 1812



Prince Consort Road.

Waterloo 18/5 - South Kensington,
E OF MUSIC. & Piano Paris London, S.W.

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London Dec 1821.

Wintenburg. The Court was very frivolous and dissipated and young Weber got into trouble, and ^{in 1810} just when a new Opera House was being rehearsed for performance at Stuttgart he was arrested and thrown into prison - ~~Sent~~ after he was liberated the King banished him and his father from Wintenburg. As far as his music was concerned this was an unusual benefit, as he was driven to take to it more seriously. His gifts were of a very high order, and among these literary powers were composition, and he made considerable use of them in his early years. He was also a very fine pianist ^{with an immense stretch of hand} and also a very good conductor. He produced various compositions which we need not touch ourselves.

(NB) The German, a comic singer in our act 1810 & 1811 with ^{and} in 1813 was appointed Conductor at the Opera House at Prague, an appointment which served him in good stead giving him experience in writing for the stage. ^{he produced Spontini's Cortes then for the first time. 1813} He came into great notice throughout Germany ^{in 1814} through the fine patriotic part songs which he wrote to words of Körner called "Leyer und Schwert". Thus illustrating his aptitude for identifying

Wrote a Chinese portrait
 while at Breslau
 Reminded later in
 (poor stuff)

The news of the battle of
 Waterloo reached him
 when he was at Munich
 in 1815. Embury died with joy.
 And he wrote some
 patriotic cantata

His father's experiments
 in singing the drinking
 music and his imitation
 of the voice of Duke Eugene
 of Württemberg
 1806-

at Breslau
 "Kampf und Sieg"
 in honor of the
 event.
 Then he gave up his
 post at Prague
 in Sept 1810

After Breslau
 taken up by
 Statte Carl
 who secretary to
 Duke Ludwig.

Caught with the
 humanity of his
 with the
 finest-bred puppet
 of his father

fruits my camp at Mühlplatz
 Munich Munich
 Ludwig
 1810

at Dresden till
 when came
 Italian Opera
 had been predominant
 under the guidance
 of one Morlacchi.
 The patriotic fervor
 of the time brought
 Dresden into line with
 other great cities of
 Germany in having a
 German
 Opera.
 & Weber
 took charge.

Made friends with Börmann
 at Munich 1811
 & wrote counters for him.

The Hassan performed at Munich June 4. 1811
 His father died in 1812

himself with the national spirit. This was in 1814. He gave up
the conductorship at Prague in 1816 - But became conductor at Dresden
in 1817; and it was in this year that he had the good fortune
to come upon the story of Der Freischütz, which was made up into
an Opera libretto for him by Friedrich Kind. ~~founded upon a~~
~~novel by Apel which had come out in 1810.~~ The work took
some time to complete, but was ultimately performed for the
first time on June 18, 1821 ^{at Berlin} and ~~was~~ ^{was} at once a perfect
triumph. People felt the national spirit of it, and it was
performed again and again and taken up throughout Germany.
Weber formed the up with his Enzyonthe which was written
in 1805 and produced in Vienna ~~with great success~~ ^{at Vienna} in 1813,
with great success. The music is ~~certainly very fine~~ ^{superior but not so deeply influenced by Wagner} and has
something for the German ring about it. But the libretto is so desperately silly
and imposed that it has not stood the test of time.
Then he was invited to write an Opera for London and
chose "Oberon" as the subject. His health ~~was breaking down~~ ^{always uncertain was getting lower}
but he managed to complete the work and came to London
for its production. It took place in April 1826; ~~and~~ ^{when}
it was enthusiastically received. ^{and performed 28 times by May 29} Then his health took down
altogether and on June 4, 1826 he died in the house of Sir George Smart.

Wagner speak on the
page in *Frederick's*
"There were now more German companies than the
last nation distant fatherless scales of fancy they
Jenny led them, it ~~was~~ remained bound by the sound
tender links to the heart of the German people, with whom
the right ~~or~~ ~~omitted~~ ~~who~~ ~~a~~ ~~believe~~ ~~will~~ ~~believe~~
to the legend under takes of its country."

He was buried in Moorfields Chapel - But in 1844, moving owing
to Wagner eventually the body was removed to Germany and reinterred
at Dordrecht, Wagner making a speech on the grave and hailing
him as 'most German of the Germans'. And this is the point
that gives him his great position in the history of art. After
~~that~~ ~~the~~ ~~works~~ ~~many~~ ~~is~~ ~~mentioned~~ ~~a~~ ~~little~~ ~~Opera~~ ~~of~~ ~~the~~ ~~German~~
He wrote several other Operas which are of less importance,
such as ^{the little light Opera} ~~the~~ ~~little~~ ~~light~~ ~~Opera~~ ~~of~~ ~~the~~ ~~German~~ ~~which~~ ~~date~~ ~~from~~ ~~about~~ ~~1810~~, and ~~Reinhold~~
a Spanish jolly Opera ^{first in Offenbach in 1820 & was performed} ~~which~~ ~~came~~ ~~out~~ ~~in~~ ~~Berlin~~ ~~in~~ ~~1822~~ - He
also produced a lot of brilliant and popular pianoforte music
such as his Sonata in C ^{with the} ~~with~~ ~~the~~ ~~trio~~ ~~perpetual~~ ~~at~~ ~~the~~ ~~end~~, and
the more romantic Sonata in A♭. The popular "Invitation
à la Valse", and ~~the~~ ~~Concertstück~~ ~~for~~ ~~pianoforte~~ ~~and~~
Orchestra; which has a lot of romantic programme. Weber
was a very curious phenomenon, for while on the one hand he
was a successful exponent of the fervours of patriotic feeling
on the other hand he is predisposed to rather flinching and
shrew. His range of harmony is limited, and his
basso an very poor. But he had a wonderful gift
of melody of a Schubert kind, and very great mastery of
orchestration and of effect of all kinds. and was one
of the very first of really great German conductors.

Webster Comstock - on French program

Apr 16 5 30

Y.M.C.A.

Among Webster most striking ~~achievement~~
gifts were his abilities as a composer
of Overtures. Those to Dr. Schultz
and O'Brien & Sunyatter bring among
the most brilliant, romantic & attractive
Overtures ever written. In this
form of art he hardly ever failed.
Superior to all of them in London

1
Weber enjoyed the advantage of Beethoven's earlier development
of Orchestral effect, and he obviously illustrated the tendency
of our ~~own~~ ^{European} Romantic phase. Indeed it is mainly
through the strength of this impulse in him that he was so
successful as a typically German composer. All his work
was those of the ~~Schubert~~ ^{Schubert} school has a Romantic flavour
and he was one of the earliest & ~~representative~~ ^{representative}
composers in the style.

Among Beethoven's younger contemporaries it is possibly
independent & small Johann Nepomuk Hummel, though
he occupies no special niche in Musical History. He was
born in 1778 at Pressburg, and became a pupil of Mozart
for a time. He was looked upon as one of the foremost
of German pianists, and wrote a vast number of works
for the piano forte, which are brilliant, pretentious, artificial,
elegant and devoid of poetry and individuality. Quite
~~unromantic~~ ^{unromantic} and in a sense reactionary, and
is no more representative of the spirit and movement
of his time. The most that can be said of him is that
he developed the ornamental element in piano forte technique.

Unusually high reputation
of song - great influence of
son of song - that respect

* Schubert's father, also called Franz, came of
peasant lineage, as he was the son of a peasant
of Hendorf in Moravia, ~~who was~~ and settled in
Leopoldsdorf where he was assistant teacher
in the school kept by his brother. He became parish
schoolmaster in the district of Vienna in 1786 -
His wife was the daughter of a cook, (as was
Beethoven's mother) and her pre nuptial name
was Elizabeth Vitz. The eldest son of this marriage
was Franz born in 1784. Ferdinand, the younger
so frequently in Franz Schubert's life was born in 1794 -
Our Franz was fourth son - 12 years younger
than Franz - as he was born in 1796.
The youngest member of the family a girl Maria, was
born in 1801, and died in 1878 - over

18

He was for a time Capellmeister to Prince Esterhazy following after Haydn in 1804. He made ~~some~~ successful concert tours through Europe. Visiting the country as well as Russia, and his compositions had a certain vogue. He died at Weimar in 1837.

One could hardly imagine a greater contrast than Franz Schubert, who was also a younger contemporary of Beethoven, and only survived him 3 years, though he was born 27 years after him in 1797 - Thus getting almost into the latter part of Beethoven's lifetime. The truly amazing flood of compositions ~~which~~ ^{with} whose variety, poetry and freshness & individuality he enriched the world.

He was born in Lichtenthal near Vienna, where his father was a poor schoolmaster - ~~who had a big family of nineteen children~~. His first musical engagement was as a chor boy in the Court Chapel at Vienna, which gave him the right to go to the "Concert" School as it was called. Here he received some lessons in his art from Ruzsiska and Taheri the Opera composer. From the first he manifested the most amazing facility & fertility.

The Schubert family were musical —
Franz was taught the Violin by his father
and the Clavier by his eldest brother Ignaz —
When his exceptional talents revealed themselves
he was promoted to be taught by the Choirmaster
of the parish, one Michael Holzner — who
was soon ~~amazed~~ amazed of the gifts of his
pupil. ~~He~~ To him the boy always seemed
to know everything he tried to teach him already.
One may guess that Holzner may have been very
appreciative, but probably not a very accomplished
musician — and young Franz did not get
much drilling from him. From the very
first he must have been left to develop
most of his abilities his own way — and he is
a very good illustration of the effect of leaving
a young composer, of real genius, to find out
things for himself.

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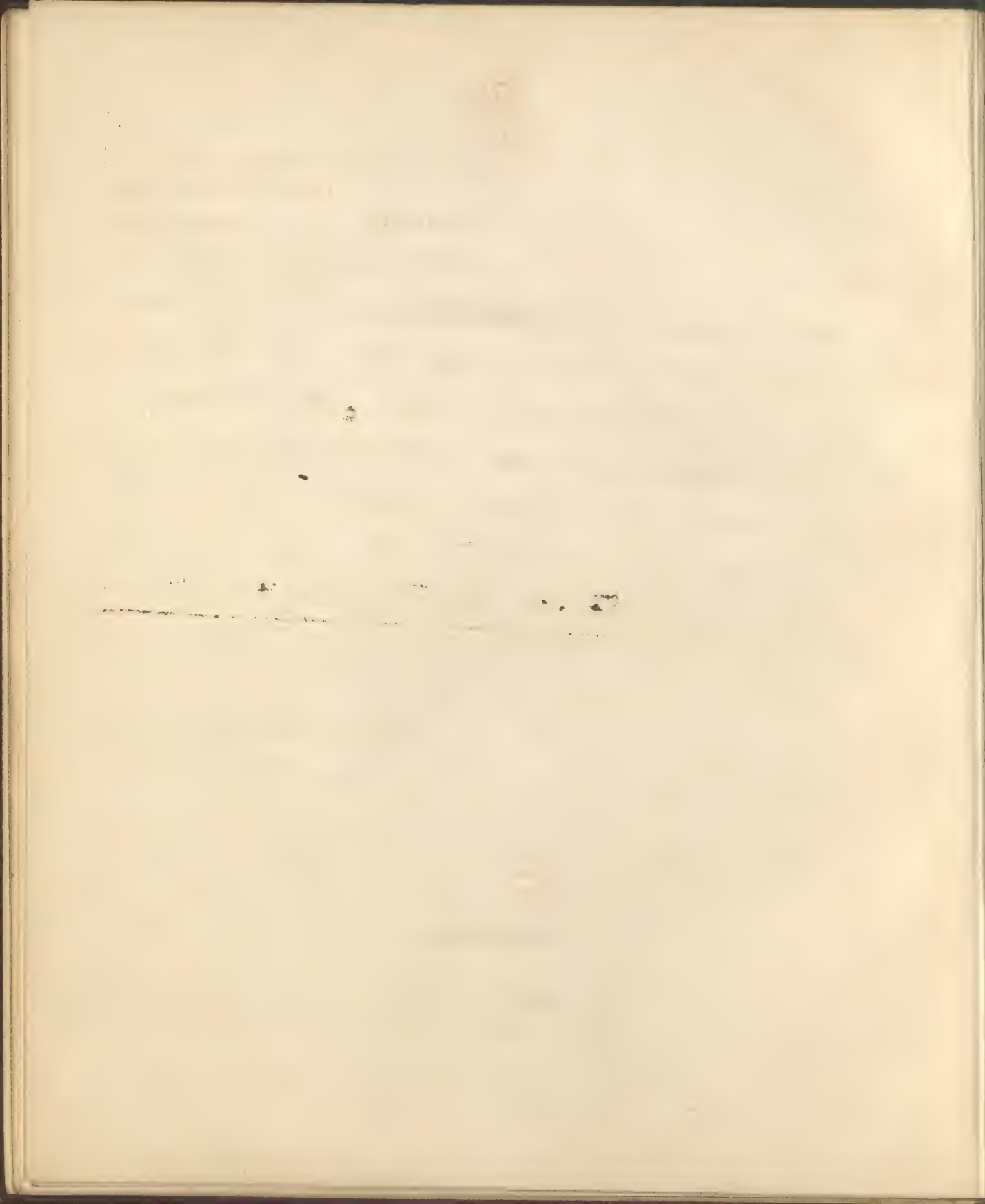
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9

There was a large Orchestra at the Cornhill School, which
grappled with Symphonies and ~~the Opus~~ ^{the Opus} ~~was~~ ^{was} ~~by~~ ^{by} Mozart and
~~Haydn~~ ^{Haydn} ~~less~~ ^{less} ~~light~~ ^{light}. So he got into touch with Music of some
sort, and played in the Violin in the band, attracting attention by
his musical intelligence. ~~His~~ ^{His} ~~also~~ ^{also} ~~was~~ ^{was} ~~even~~ ^{even} ~~promoted~~ ^{promoted} ~~occasionally~~ ^{occasionally}.
~~The~~ ^{The} ~~conduct~~ ^{conduct} ~~of~~ ^{of} ~~the~~ ^{the} ~~Orchestra~~ ^{Orchestra} ~~when~~ ^{when} ~~the~~ ^{the} ~~official~~ ^{official} ~~conductor~~ ^{conductor} ~~was~~ ^{was} ~~away~~ ^{away}. The
impulse to compose was overwhelming. His main difficulty was
to get enough music paper to write on. There is a four-hand
Sonata in G major dated April - May, 1810, when he could
have been 13. It was disposed to make his work in a vast
number of movements. A work of solo voice and piano called
"Hagen's Concert" dated March 30, 1811, has 17 movements.
The early works have in the main not much of the individual
Schubert, and not more need be said of them than that they
were very numerous and of ~~various~~ ^{various} in all sorts of forms.
Quintets, Sonatas, vocal pieces etc. - In 1812 he
wrote a Symphony in D. ~~At Vienna he had opportunities to hear Opus, such as Spontini's Vestal Virgin, which he highly admired.~~
~~He left the Conservatory School in 1812.~~
~~He also appears to have heard a good deal of music at concerts.~~
~~and returned home from Vienna in 1812.~~
~~He wrote some of his early Symphonies - Part in these early years~~
~~at the Schoolmaster's.~~



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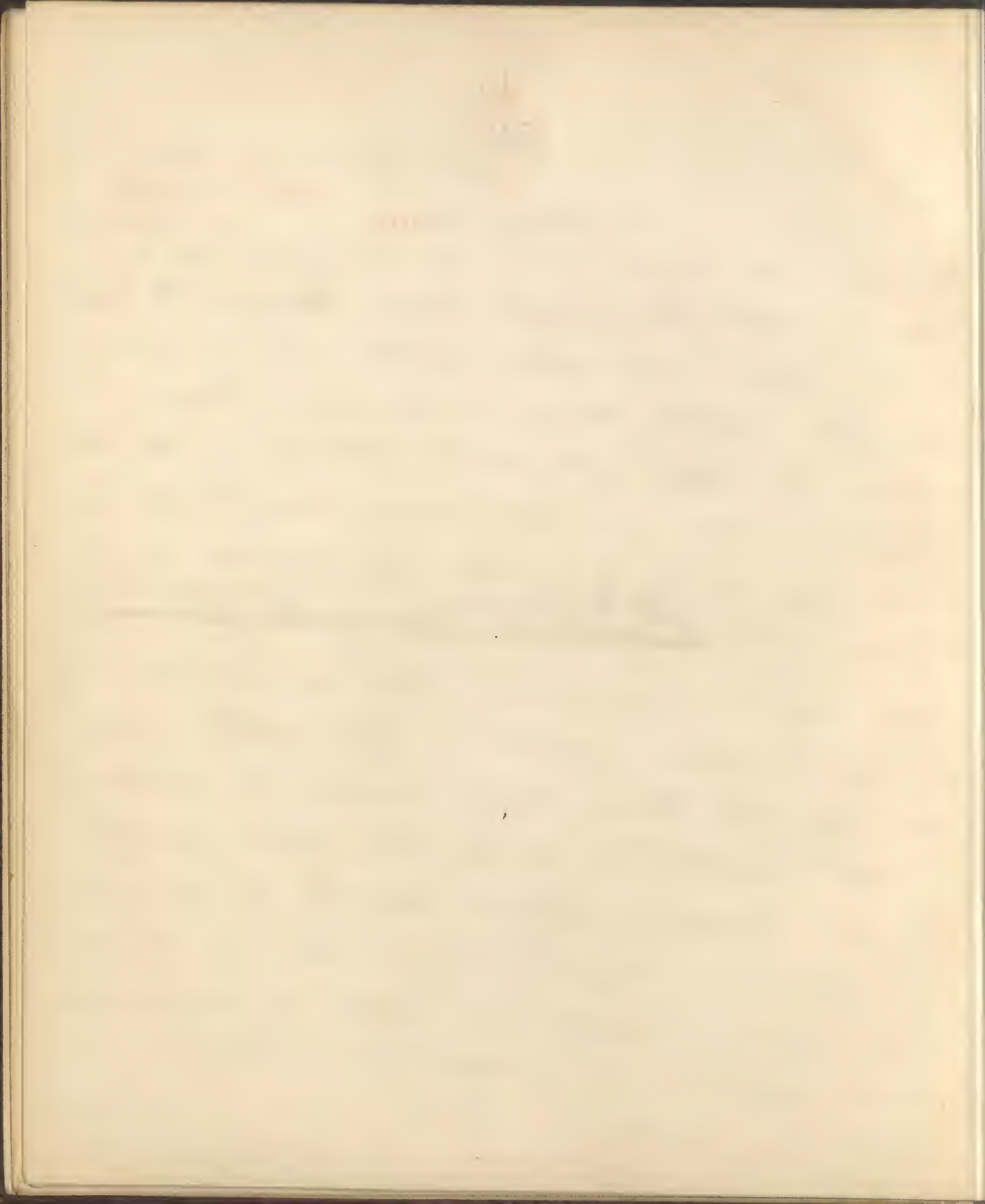
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10

The composer who appealed to him most was Mozart - his diary reveals the depth of his feeling for Mozart. "I say he 'O Mozart, immortal Mozart! what countless consoling joys of a bright better world hast thou stamped on our souls'." Both men inspired him deeply by his great personality, but it is clear that so far his music was not so congenial - & this may be discerned also in his early works which bear far more of the traces of the ~~slight~~ ^{rather carrying Mozart than of the great Schubert} ~~Schubert than of the great Schubert~~ ^{of the composer}. Schubert left the Conist School in 1812 and went home, where for 3 years he assisted his father in schoolmastering. So we may infer that ~~the~~ his musical education did not amount to much, and that he was one of the numerous examples of great individual composers who had to work out their own salvation. And undoubtedly he did develop his power in an amazing manner. He is altogether an unique phenomenon among composers, as his ~~and~~ gift of utterance seems so amazingly spontaneous. His personality was not particularly



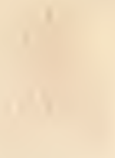


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striking. He hadn't time to have great ~~of~~ intellectual struggles or dwell upon lofty ideals like Beethoven. He poured it all out because as he said he was irresistibly impelled to - And the growth of his style and musical personality came with sheer volume of production. When Beethoven poured, revised, revised, tried things & rejected them, and applied his great mind to making everything he put his sign manual to as good as he could, Schubert merely rattled off what came into his head, and instead of rewriting what was defective he wrote something else which was better. And by degrees improving in each several work as he poured them into ~~the~~ he learned to concentrate, to think of more interesting subjects & materials, and to express them more effectively - ~~But~~

Among his most important early works were a Mass and he wrote for the Lichtenthal Church in 1814, where it was performed on October 16 - a light Opera "Des Seufzers Lustbarkeit".



THE [illegible] OF [illegible]

BY [illegible]

[illegible text]

[illegible text]

[illegible text]

[illegible text]

[illegible text]

[illegible text]

[illegible text]

[illegible text]

[illegible text]

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12

was
Completed in the same year. And in the same year ^{also he began} ~~same year~~
~~the completion of~~ - 2nd Symphony in Bb, which was finished early
in 1815. But what is more important for us it was about
this time that he began to pour out his amazing flood of
songs. Seventeen of them belong to the year 1814, and
among them is one of the most famous - "Fichtens
Sprünge" - An amazing production for a boy of 17! -
which shows that occasionally he ~~could~~ hit upon a great
stroke of genius even in these early years. Which shows that
the great elevation of thought and construction was as it were
lying hid in him, and only required to be purged of its
superincumbent superfluities & shine out in full lustre. The
song is indeed about the first example of the Romantic style which
had ever appeared - And we may keep it in mind that
it was produced ten years before Beethoven's death.
In the next year 1815 ~~the flood of~~ songs came out in ten



increasing flood - And comprising some of the most immortal | 3
ones. The Erl King is indeed ~~perhaps~~ one of the most famous songs
in existence, full of dramatic force, romantic colour, vividly
suggestive musical material in the arrangement; and singularly
well designed. And the first version of it belongs to the year 1815.
that Schubert found himself - The words of the poems
some I have at once suggested the Musical equivalent,
and he must have written them as hard as he could lay
pen to paper. In August 1815 he appears to have written no
less than 29 songs. Of which 8 were produced in one day -
the 15th, and 9 more on the 19th!! Of course he was
in such care more or less at the mercy of the poets! -
And it is fortunate that the German poets had not only fine
ideas, but also an instinct for forms of poetry which are
apt for setting to music, which our English poets have not
had till recent years. Schubert had Goethe and Schiller &
drew upon and made good use of his opportunities. But
he was also well served by lesser poets, and he was also
in the most intimate terms of friendship with a poet
named Mayrhofer whose words he set frequently -

Letter

he was indeed made resident music master
to the ~~second~~ younger members of the Esterhazy family in 1818

He went for a time to live with them at Zselitz in Hungary.

He did not have to give much attention to the lessons

and had plenty of time for compositions.
The visit is chiefly memorable for a very peculiar letter written
by the composer from Zselitz which throws light on his
simpler character. He says

It is said that they used sometimes to sit opposite one another ¹⁴
at a table & Mayrhofer used to write a poem and throw it
across to Schubert who used thereupon immediately to write
the music for it. The gift for song writing was therefore
as it were immediate, while his power as a composer
of instrumental works and larger forms of composition
~~was~~ developed by degrees. This year 1815 saw also
the appearance of Opus 1 - Masses - and all the while he
was teaching the little boys in his father's school - But
that was getting too much for him and in the next year he
broke away from it. He had gained many devoted
friends ~~at~~ and one of them Franz von Schober took him to
live with him in lodgings in Vienna. Schubert tried to
give ^{general} music lessons, but it was against the grain, and he
gave it up - And thereforward his main occupation -
he must have been composition. Amongst heaps and
heaps of works many of which are of no particular
importance the year 1816 was marked by one of the best
of his less known Symphonies, called the Tragic! of his

W. Johnson Sep 19. 1818

At Home Letter

"No one here cares for the art, unless it be new and then the Countess -
So I am left alone with my blood and have to hide her in my
room, or my piano or my own breast. If then
often makes me sad, on the other hand it often elevates me
Several songs have lately come into existence, and I hope
my successful ones. When he goes to refer to the
company or guests. The cook is a pleasant fellow,
The ladies maid is pretty, the housemaid very pretty
and often plays me a visit; the nurse is somewhat ancient,
the butler is my rival; the two women get on better
with the horses than with us. The Countess (I mean
Estherhazy) is a little rough; the Countess found her
not without heart, the young ladies (and children -
I need not tell you how much she loves me so well,
that with my natural frankness I am
good friends with everybody."

Orchestral Compositions. This is one of the first which has any real ~~substantive~~ ^{substantive} quality about it. It was also a really
productive year in the matter of songs - In this direction he had
fully ~~reached~~ arrived at maturity, and the output was most significant.
Among great & famous songs were settings of the Harpers
songs from Goethe's "Wilhelm Master", Schwanen Krons,
Mignon, Schwanen, & "The Wanderer". Schubert was
good deal encouraged in his song writing by the happy circumstance
of the great and high minded singer Vogl becoming his friend
somewhere about 1816. Vogl as a great & master singer had
frequent opportunities of singing in the houses of the aristocracy
not one of whom - & he availed himself of them to make
people acquainted with Schubert's songs - When one thinks
of the strange obscurity of Schubert's life and the lack of opportunity
to hear his work it is well to remember the little occasional
gleams of sympathy which ~~should~~ ^{did} lighten the darkness of
his contemporary fame. Vogl himself was heart-broken in
enthusiasm for Schubert's songs - & some notes of his upon them
are quite worth getting. As they have wider significance
than the mere aptness to the songs themselves.

Vogels criticisms are still apt
and may be usefully taken note of
by singers.

Wm. Marsh

He says nothing shows so plain the unity - just school of 16
singing as Schubert says. Otherwise what can emanate from
immortal spirit must have been produced throughout the world,
wherever the German language is understood,
by these truly divine inspirations, these utterances
of a musical clairvoyance! How many would have
~~understood~~ comprehended, probably for the first
time, the meaning of such expressions as
'speech and poetry in music,' 'words in
harmony,' 'ideas clothed in music,' etc., and
would have learnt that the finest poems
of our greatest poets may be enhanced
and even transcended when translated
into musical language? I need not
examples may be named, but I will only
mention The Erl-King, Gretchen, Schwager,
Kronos, the Mignon and Harpers songs,
Schiller's Sehnsucht, Der Pilgrim, and Die
Bürgschaft.

Such intelligent sympathy must have been of great furtherance
for Schubert. And it is worth noting that he had also
other opportunities about this time. His work did not get played
by the great Court Organization in Vienna, but there was a
good ^{semi} amateur Orchestra in Vienna, and Schubert joined it
as a violin player, - got excellent opportunities to get into touch

Schubert wrote two "Dances" in the
Italian style in 1817, which were evidently
the outcome of the impression made on him
by Rossini's Opera.

Telegrams: "Initiative, London"
Telephone: "1160 Western".



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by that means with Orchestral Music. The ~~next~~ year 1817
was notable as the one when the Rossini fever as it was
called took possession of Vienna. We haven't said anything
about the composer yet - do just in passing & we shall have
to consider him later. In passing we may recall that
Rossini was in fact a little older than Schubert, as he was
born at Pesaro in Italy in 1792. He had by this time taken
by storm many of the Operatic Audiences of Europe, & the
enthusiasm for his works amounted to a sort of frenzy. Schubert
himself admired the Operatic Music in a fashion & was
even a little ^{as he was of a very receptive temperament - see opposite} influenced by it. Schubert's life was commonly
marked by a constant production and
the simple way of an unattached composer in the gay
city of Vienna. He never held any ~~first~~ official
position and he never made any position as a performer.
It will not be of much service to refer to the succession of
works which poured out one after another - for they only

• Twin to them.

It was in the year 1811
 that he was sent into exile
 to the island of St. Helena
 and died there in 1820.
 His body was buried
 in the same place.

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make me dizzy with their profusion - ^{the} wrote a 6th
Symphony in 1818. A 4th mass in C in 1818 - a little
Opera the Zwillingbrüder in 1819. This was performed at the
Kärntnertor theatre in 1820 - It was a comic opera with
spoken dialogue (after the pattern of the Fingerring). The Overture
and Vaghi's songs were successful, but in the main it was
a failure, & was withdrawn after 5 nights. Schubert had
indeed comparatively little instinct of the stage, and it can
hardly be imagined that he would have easily adopted the
Operatic style. His music was essentially alien to the
Absolutist type - and though essentially lyrical in song writing
was ^{altogether} devoid of what we call histrionic qualities. It seems
~~not~~ out of place with the slightly artificial qualities of stage
music. He made several attempts in this direction. The
most important was Alfons und Estrella, a big Opera
which occupied his attention for some time. He was at
work on it in 1820 and 1822 - and he made some



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attempts to get it performed - But without success. More
moreover indeed till 26 years after his death, when Liszt
who at Weimar was giving all sorts of Operas and had little
chance of a hearing elsewhere performed it in 1854.
Even then it was not much of a success. The Libretto was
not a good one, and the Music unoperatic - & it has
never taken root on the stage. Another Opera "Der Rosenkranz
& die Leier" failed to get a hearing, & the same
fate befell Die Meistersinger, for though the Libretto had been
accepted for the Court Theatre, after Schubert had occupied a
good part of his life up to 1823 in writing the Music
it was ultimately rejected. It is highly different with the
beautiful Music to Rosamunde, which being of the nature
of incidental Music has (since it was revised in 1824)
held its own not in the theatre but on Concert Platforms
to which such Music is much better adapted. The Music

The B minor Symphony was begun
in Vienna in October 1822.

The inscription on the MS is
Sinfonia in H-moll von Franz Schubert. opus 85
Wien den 30 Octobr 1822.

The clearest written of all Schubert's scores.

It is all written out in full score first.

and the said full score shows a few notable
discrepancies from the work as
in known to.



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was written of a romantic play ^{by the} ~~same~~ ^{Uthredina von Chyge} lady who
 supplied ~~her~~ ^{the} ~~libretto~~ ^{libretto} for ~~the~~ ^{the} ~~same~~ ^{same} ~~music~~ ^{music} was
 in fact performed at a ~~theatre~~ ^{theatre} in Vienna in 1823; & then
 the copies were tied up and forgotten till they were unearthed
 by Sir George Grove and Sir Arthur Sullivan in a cupboard
 in 1867. The time when it was produced being as
 home of his best beloved compositions, the incomplete
 Symphony in B minor ^{on opposite}. It appears that he was made
 an honorary member of some Orchestral Society in
 and forth, and the idea of making some recognition of the
 compliment is supposed to have inspired him to write this
 extraordinary posthumous fragment. He only completed 2 movements
 and began a third - & then it was put away and
 forgotten in fact, and never obtained a hearing
 till 1865, when it was performed ~~by~~ ^{at} one of the
 Public Orchestral Concerts at Vienna under Herbeck. Since

Paul Müller Lieder

that time it has become one of the best loved Orchestral
works in existence, and it is quite unique in its way. It
has a personal ring which gives it quite a special position in
music - so full of a strange wistful tenderness and a vein
of pathetic sincerity which makes it quite anthropomorphic; as if it
came straight from a beautiful soul - And it is in the best sense
of the word highly romantic - It seems highly probable that
Schubert never heard it except in imagination! But his life
was spent in such continual outpouring of composition that he can
have had little time for vain regrets, such as one might
imagine would visit the young composers of our own times at
the neglect of recognition of their sparrow ~~efforts~~ ^{many} and less of significance
efforts.

The songs kept on pouring out, and
to 1823 belong some very famous ones. The collection
known as the Müllerlieder for instance, which make
a special and complete group of themselves - Among
other like Runer ones "Das sie hier fesseln" ^{Die best} ~~Das best~~
~~die Rube~~ ^{the} ~~die~~ ^{the} - The most satisfactory of Schubert's Sonatas
for piano forte, that in A minor belongs also to the

^
The fascination of his personality sometimes
~~does not~~ ~~show~~ makes them attracted —

But on the whole he does
not express that personality as
fully & easily in the present
Society as in other forms of art.

Enlightenment must be made known
to the splendid *Fantasia Sonata*,
in Chopin's 2^d of major, written in 1826
which are full of his romantic
imagination.
Apart from that

year 1823. It is practically the only Sonata indeed ²²
which maintains a hold on the world - He was not ~~indeed~~
successful altogether as a writer of Sonatas - ^{He was even}
too prone to keep his fancy in hand and that
kind kind of self containment which was then indispensable for
a composer of Sonatas was not natural to him. He did not
see the art from the same point of view as Beethoven, who was
always revising his compositions again and again to make the
scheme of design more perfect. It is said that Schubert
once coming across a work of Beethoven which that great
builder of masterful forms had been leaving into shape
he said "he doubted if it was worth while".
We know very well it was worth while for Beethoven - but
with Schubert's peculiar gifts no doubt it would not have
been. Of course it is notorious that Schubert's genius
mingled along ~~and~~ without exercise of self criticism.
It is illustrated by the familiar German definition of the

Smarter

divine range - the ^{lengthenings} divine ~~length~~ of many of Schubert's
compositions. ~~It may be~~ such errors may be excusable to those
who are as it were hypnotized by him. One knows of cases
when his adorns go into ecstasy over the scale of C major when
it happens to be ^{introduced} ~~introduced~~ by Schubert into a composition, and to
them even the Sonata an adorable treasure they carry him by
mesmerism. But it is undoubtedly the department in which his
powers show themselves least favourably except in Opera.
A sample of common quartets ^{& the Chamber Music} is in the same ^{disgrace} as the Sonata
he is much more successful in them, though the divine
inspiration is not always about. The string ~~and~~ ^{and} ~~formal~~
inspired him more than that of the pianoforte - and even
the Sonata in A minor which suggests this deficiency is not
without its defects & deficiencies. It is probably owing to
his association with sundry amiable Musicians who
about this time induced him to give so much attention
to Chamber Music. His large Octet of wind and

1823

things was written early in the year 1824, and to the
same year belong some strong Quaints of which the
best known is that in A minor, which ^{in later days} ~~is now often~~
~~had~~ has become my dear & loved of such form of
art. - & we have often had it at (My) Concerts.
His mind was evidently being much occupied with the
science of Instrumental Composition, as he mentions being
at work on a grand Symphony - a letter to his
friend Kupelwiese. Disappointments were beginning
to press on him. The impossibility of getting his Opera
performed for instance. In fact of this year he was
back with the Esterhazy's at Zalsz going home
to members of that loyal musical family. And it is
worth noting that the visit not only benefited his health, but
ministered to his more intimate acquaintance with
Hungarian Music - to which as we saw later
phase of his work, and also during the "Dissertation"



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the "Annoyance" (Op 54) for the pianoforte. Schubert
was one of the first composers who imbibed the Hungarian
influence, and reproduced it in the highest forms of art.
A feature which we are familiar with is more recent
times in the work of Johannes Brahms for instance.

The year 1824 was probably the one in which he gave the
first of his piano & song settings - and very few songs
are known to belong to that year, and they not very notable in
character.

The next year 1825 was more favorable
to the production of songs. He was back in Vienna
in the imperial company of Vogl, and a famous actress
Sophie Müller, who encouraged him in that line. He
also went for a short time with Vogl into the fine country
of Upper Austria - which was inspiring - for like Beethoven
he loved the country. Of the songs which belong to this



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your 'Almacht' and "die junge Rome" are the most famous. The settings of hymns for St. Elizabeth Lady of the Lake also were produced about that time. In 1826 he was back in Vienna, & spent most of the year there; And it is probable that his greatest quartet, that in D minor, one of the most impressive & vivid of all his works, was produced in the early part of it. The impulse for song writing was also strong again, & to this year I of the most popular of all of them, 'Who is Sylvia' & 'Hark, hark the Lark' both using Shakespeare's words. He wrote in the same year that we get hints of another Symphony. In he offered to dedicate one to the Music Verein of Vienna — ~~that~~ and the large sum of £10 was voted him by the committee.



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in sympathetic recognition. Sir George Grove who as you know
was one of the warmest of Schubert enthusiasts maintain that there
cannot be any symphony which is known, and must have been an ideal
has disappeared. ~~The arguments are not worth~~ ~~the fact it was planned that~~ entering into now.

It may be so & that a symphony which Schubert thought well of
may some time or other emerge like the Rosamunde Overture from
accumulated dust in some ancient cupboard. There is really nothing
to know that it was ever performed. It is said to have been
written as fasten - - is often spoken of as the fasten
symphony.

To the following year (1827) belong some very important
songs. As his ^{short} life neared its close it seemed as if
the impulse in the direction was renewed. The famous
set of the Winterreise belongs to this year - two
of them ^{"Die Nacht" & "Immerwacht"} are dated by him in February of that year -

The Dentures from Jan
made by W. Miller
lost or
Shine missing.

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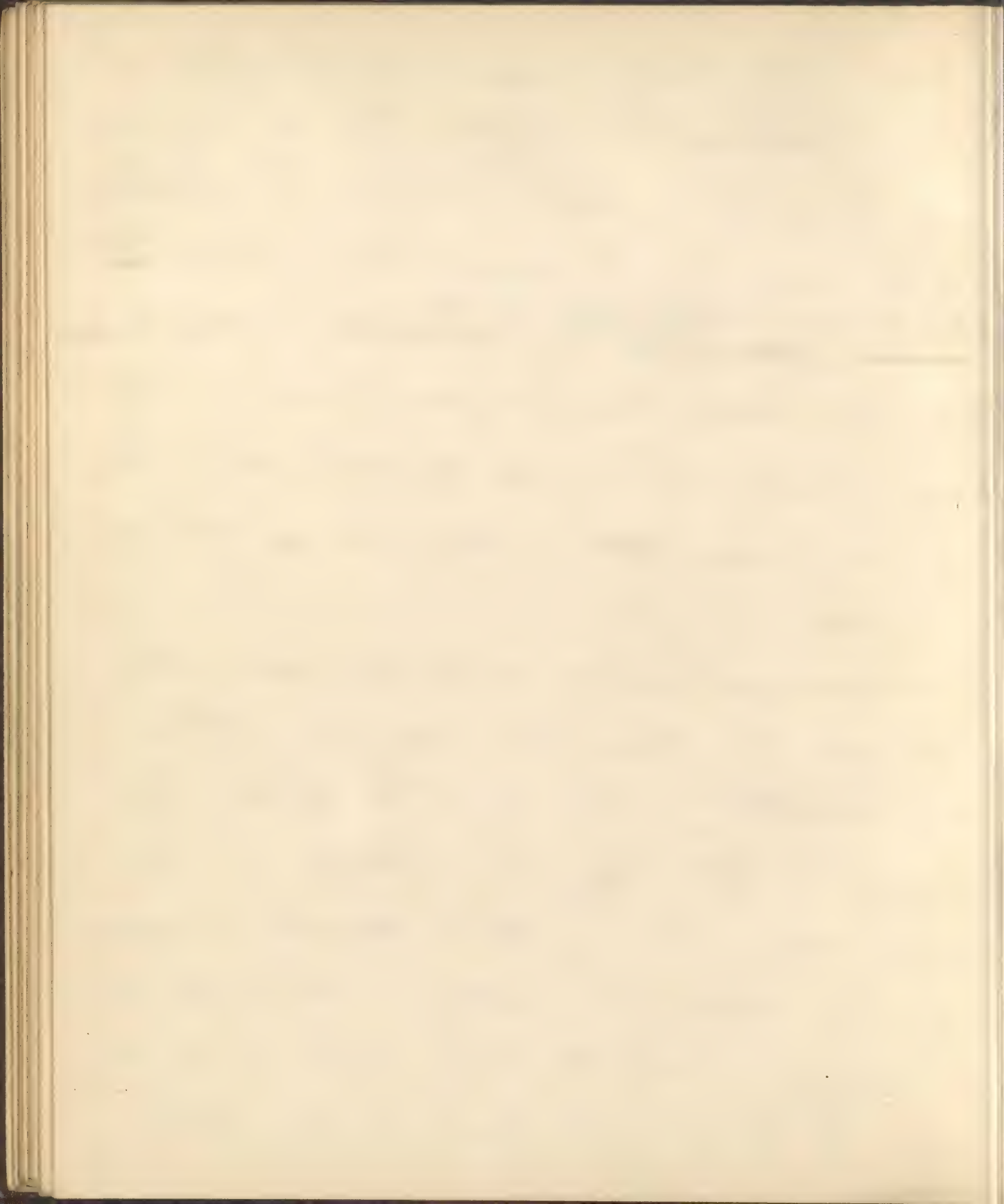
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It was in this year the Beethoven festival dinner came. A mutual friend, Schindler, made a selection of songs for the old friend to read in his dinner - & he repeated Beethoven remarks. He was astonished at the amount of them, and their dinner ones - Dr "George Noyce" was among them - He knew nothing of Schubert works up to that time, & was extremely astonished when he was told that Schubert had written some 500 songs like those Schindler brought him. He said "Schubert had the divine fire in him", & proposed he would make a story of the world. Schindler also reports that when sundry people came to see the dying hero, Schubert hearing of Beethoven favourable comments uttered among them, & when their names were given to Beethoven he said "Schubert may come in first". There is little need of what



happened at the strange interview. The legend is that he
said to Hiltensbrenner (a mutual friend) "you have my mind
and Schubert has my soul". Schubert was one of the tavern
at ^{Betham} the musical, & the legend is that afterwards ~~the~~ ^{Schubert}
walked with J. Lachner and ^{Rundhartiger} ~~the~~ ^{the} ~~town~~ ^{and} ~~the~~ ^{beer} ~~from~~
~~business~~ ~~walked~~ ~~for~~ ~~back~~ ~~to~~ ~~a~~ ~~tavern~~ ~~in~~ ~~the~~
tavern. Since Schubert drank two glasses of wine - one to the
memory of Betham - one to him who should first of the three
them ~~must~~ ~~should~~ ~~first~~ follow him - which proved
to himself.

In the same year Schubert went for another excursion with
some friends and seemed to have made money with them
to a vast extent. When he got back to Vienna he
completed the 2nd half of the Winterreise - which
contains many of his very loveliest ~~and~~ most characteristic
songs. The freshness of his invention and the positive need
the composing is just as strong in him as ever, though
he has been for long time conscious of failing health.



(3)

The year 1828 was indeed a prosperous full for production as
any. For then at last the ~~first~~ huge Symphony -
C ~~and~~ seems to have been completed in March. Huge
it is for its enormous length, and also not a little for its force
and vitality. Sir George Grove maintained that this was not
a Symphony dedicated to the Musik Verein! & called the
[first] Symphony. The reference to Schubert works as vague
and indefinite, & we shall never know whether there really
was another till another makes its appearance! Meanwhile
the Symphony in C is by number of 2, & is strangely
unlike any other Schubert work of his. For though the

B minor is fully characteristic of him it is character
of a different kind. Perhaps the most notable characteristic
is fire and go and ~~progenitiveness~~ ^{progenitiveness}. The style is Schubertian
as its best, and full of tone & feeling - The final outcome
of the process of development by propulsion which had characterized
his life, and the most important manifestation of his Schubert power.

1828

String Quartet
April 1828.

Besides the symphony he wrote a set of Quatuors in this year - ~~the~~ the
wonder of Minerva. It is not as a matter of fact of any
great account. He never had time to find himself in this
branch of art; and he never got into touch with any
of the finer traditions. A Mass - 86 also belongs to
this year. But in that branch of art - Schubert was evidently
to produce anything of importance. He never was in touch
with any of the kind of Church Music which tended to produce
serious and noble effect. But also to this year belongs
one of his most divine Chamber works; the Quintet of
the 1800s. (with the 2 Cellos). It is in fact probably
the best completed instrumental composition - And fits across
that much of his work - for its poetry, its form
is worthy and its ~~best~~ beauty sound - For everything
which makes a work lovable!
But this was indeed a wonderful year with him - For
again the impulse to song writing comes in full strength.

Doppel pänger Aug^t 1828 .
published in 1829 .

Danburyport was the last song
Schubert wrote .

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And some of the greatest belong to this latest period. Notably
Doppelgänger, one of the most extraordinary songs in existence,
which seems to tear the heart out of the words, and make the
poem vivid ^{at every moment} ~~and every word~~ - It shows in such a remarkable degree
of sentiment, impressionableness about ~~to~~ any syllable of a poem he set.
It is one of the most remarkable instances of close connection ~~between~~
word & music, which shows how utterly futile it is to hope that
a song can be sung with any translation which will represent fully
the composer's feeling. When you hear music of any
kind composed song to translation all you get is a kind
of residue; what remains on and above the surface of
immediate meaning of the composer - The amount indeed
of absolute music dissociated from more than general
relation. The fact applies as much to Mozart Opera,
and Wagner Music Drama, as to Schubert Songs.
Besides Doppelgänger, there are diebes Weichheit, Anfertigung,

1828

Dir Name I gel.

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poverty - And the mercantile value of his compositions is
illustrated by the fact that just at this time, when he was
arriving at more general recognition, he received from ^{Raskin's} ~~one of~~
the foremost publishers of the time, the large sum of six guineas
for six of his songs from Winterreise; which represents about
a guinea or two price for each song; among them some
of those which have been most sung in later times - and
which I must have bought in hundreds of pounds to the
publishers. He had indeed ~~to give up~~ his country expedition the
year for lack of funds. He had been living with his
friend Schuber in the age of the Blue Hedgehog till August
of this year, when he went to his sister's Ferdinand.
His health was breaking down, and he suffered from giddiness.
He did manage a short walking tour with Ferdinand & others
~~some after he came back~~ ^{on October 31} he ~~came back~~ ^{became very ill} - in the





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11th of November he wrote to Schöten as follows. "I am very
ill. I have eaten and drunk nothing for many days, and I
am so weak and shaking I can only get from the bed to
the chair and back. Nurse is attending me. If I
do anything I bring it up again directly. In this
distressing condition he so kind as to help me to some reading.
Of course I have read the last of the *Narrative*, the *Story*
the *Book*, the *Primer*. If you have anything else of his,
I entreat you to loan it with Jean van Bogaert at the *Office*.
and so on."

He spent part of his time converting the prose of the
Wintering days. The last scenes were very melancholy.
On the 16th the doctors came to a conclusion that he had
Typhus fever - He had intense hallucinations of being



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deserted and ~~me~~ ~~to~~ alive. He said to Ferdinand
"I implore you to put ~~me~~ ^{me} in my own room, and not
to leave me ~~under~~ in the corner of the earth - Don't
discuss a place above ground?" And so he faded away
saying "Here here is my end". He died on Nov. 19, 1828
at the early age of 31. Having proved not enough
compositions to have justified a long and prosperous life.
He was buried in the cemetery at Wärsby, the same in
which Beethoven had been buried, & his grave was at
3 off Beethoven. The last inscription on the tombstone by
Grillparter seems apt - "Music bestowed her a rich provision
and even far more beautiful hope".
He couldn't discuss it. What the world has of him the
censorious gates cannot take away - and it is unlikely that

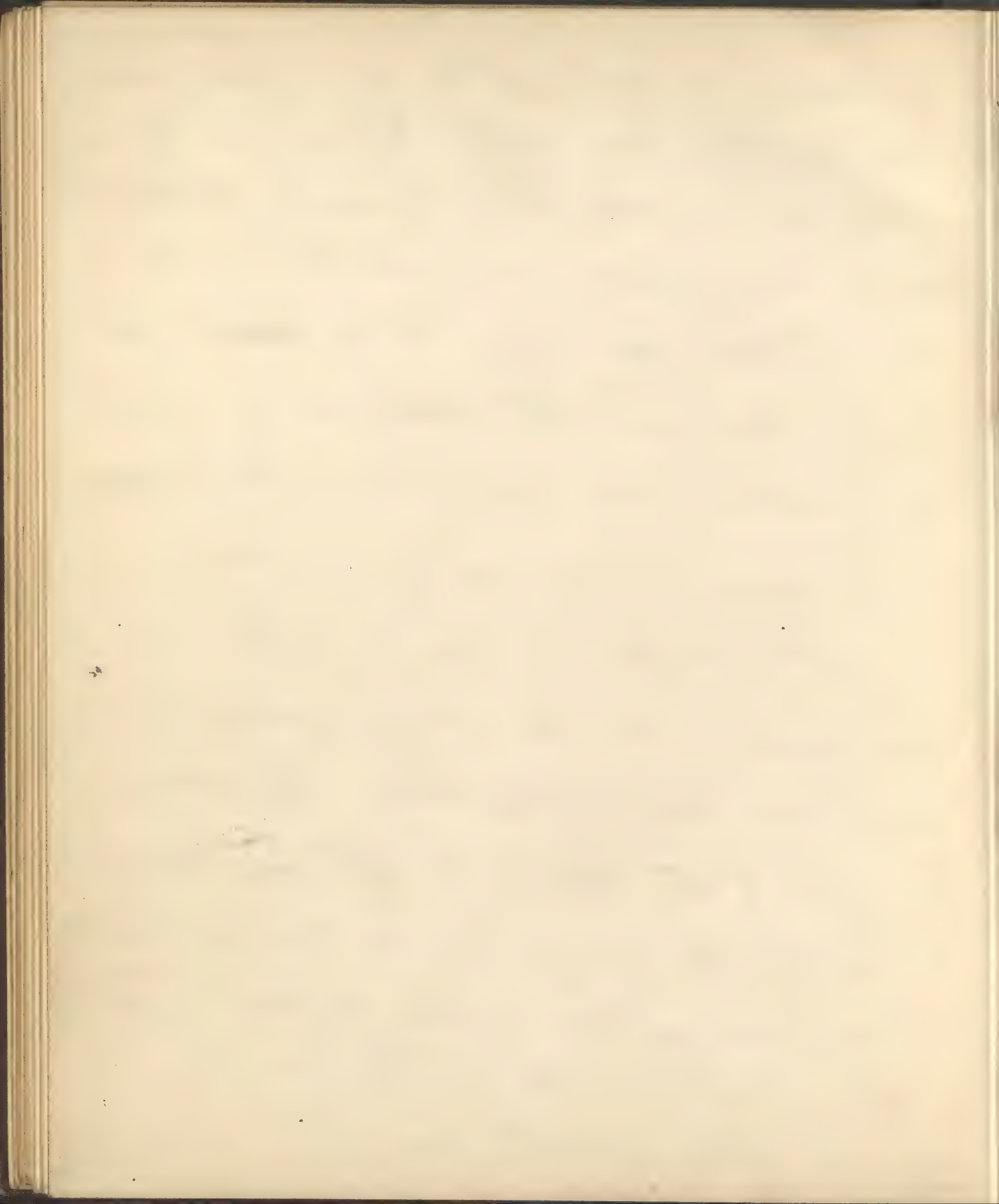


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his ambition in other fields of art than those he had glorified
could have borne much fruit. He had become conscious
a little before his death that his knowledge of the contemporary
style of Chinese composition was rather deficient. He said
so to the Föhler and added that he ~~meant~~ ^{meant} to work

hard or counterpoint with Sechter, who was considered
a representative master of that branch of musical education.

But we cannot anticipate much from such study in
connection with Schubert. He was above all things a
lyrical composer. Then the spontaneous promptings of his
nature bore most natural fruit. And the outcome
from first to last was of the highest quality imaginable.

The more the world knows of the songs the more marvellous
they find them — though no doubt they were very pretty
in quality. There were in all about ~~600~~ ⁶⁰⁰ of them — It is a
wonder he could find so many poems to set, and some of



Course did not inspire him to his best.

Next to the songs come the Symphonies and the Chamber Music which show the singular and subtle charm of his musical personality. But it is noticeable that the expression of this

personality was only achieved in his later work. The difference between his ~~two last Symphonies~~ ^{two last Symphonies} and the fragments in B minor and C major for 3 m.m., and the early earlier Symphonies

is even greater than the difference between Beethoven's 9th and his 101. The early works have very little trace of the attraction personality. The same is true of his chamber

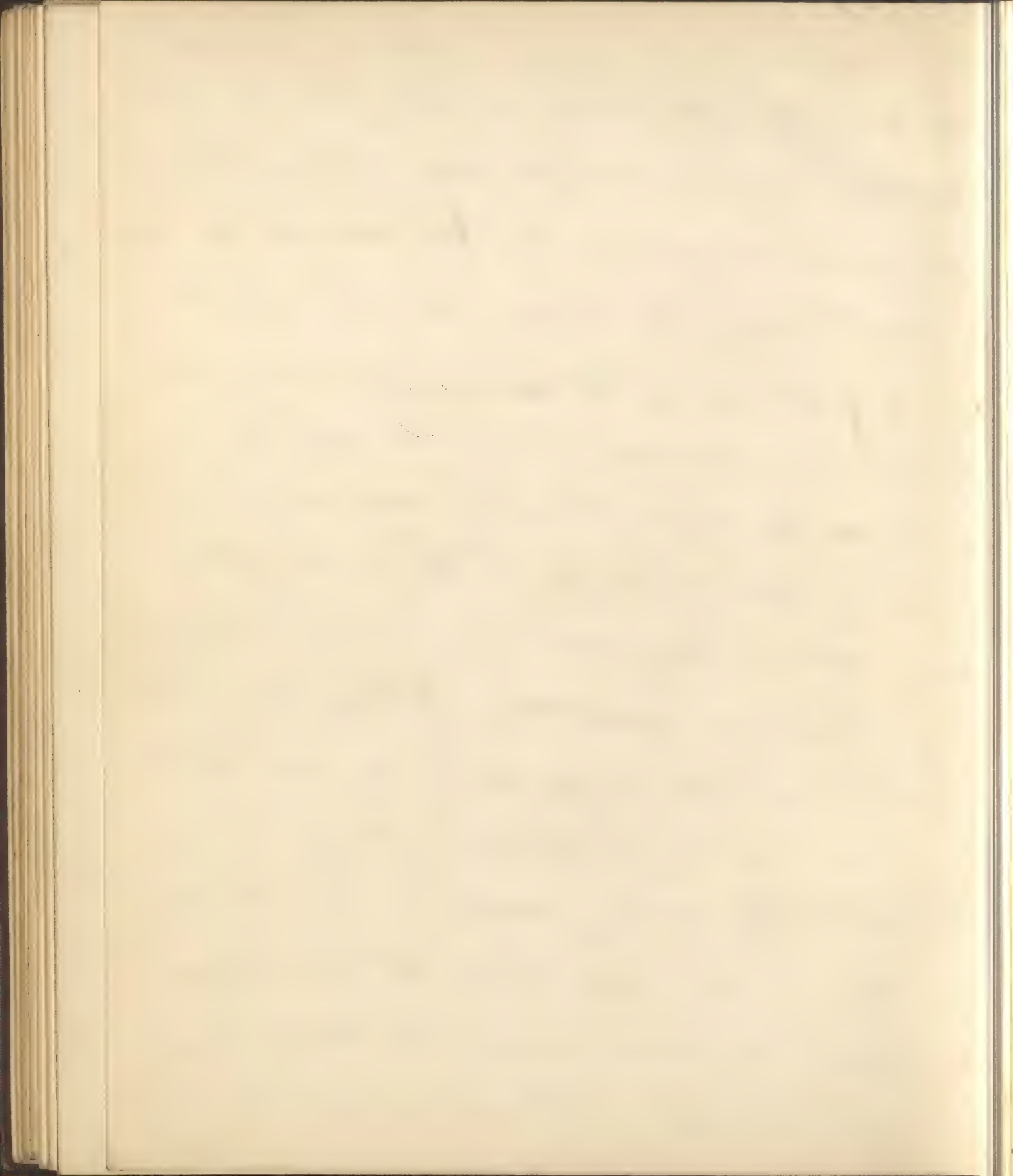
compositions. Of which it is noteworthy that the two most striking, the Quartet in D minor and the Quintet in C. Some of the pianoforte works are characteristic - but some quite at the end of his life. For the rest the masses

of Orators even the masses only represent him in a limited degree -

It seems almost incredible that Schubert's songs should not have carried conviction from the first moment they were



heard. They seem too so inevitable - But we frequently come
across people that people couldn't make them out at first. The
little circle of friends who first heard the famous 'Eulking'
were somewhat bewildered - Even Vogt shook his head over
a lot of the songs when he saw them for the first time -
And as for the critics - they ~~indeed~~ indeed were what you would
expect them to be, and said what you would expect them to say
when they are face to face with anything so new and
One piece of English criticism from the "Times" is so exceptionally
refreshing that one always likes to refer to it. It says of
one of Schubert's very greatest songs the "Song Home", that
it was "a very good exemplification of much ado about
nothing - an unmeaningly mysterious as could be devised
by the most devoted lover of bombast". And that was
years later. I can myself remember with what suspicious
hesitation the earliest examples of Schubert's work, spent
from days, were heard in the country - even by the most



liberal minded. Schumann was one of the most ardent
enthusiasts for his work. They were kindred spirits.
Mendelssohn too furthered their long heard, but he was not
whole hearted in his admiration of them.



